

It's
Only

ROCK'N'ROLL

February "The Music You Grew Up With" 1982



Mick Jagger

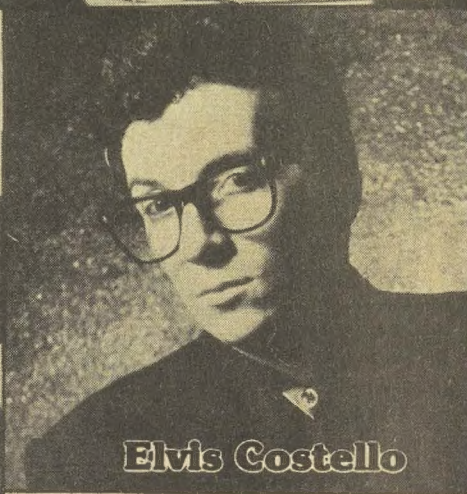


J. Geils

Critics' Poll



King Crimson



Elvis Costello



The Go-Go's

Inside:

**Tommy Tutone
Alice Cooper Band
Badfinger
Vic Vergat**

Free!

Replies And Rhetoric . . . Replies And Rhetoric . . . Replies And Rhetoric . . . Replies And Rhetoric . . . Replies

It's not r'n'r?

IORNR:

Hey — what's the job? This may IS called "It's Only Rick'n'Roll", right? They why the hell are you doing articles on Soul records? There were TWO of them in the November issue. What has happened to gold ol' rock'n'roll? There seems to be less and less around these days. Seems to me that if we can't even have a decent rock radio statio in S.A., then we ought to at least pay respect to rock'n'roll in a decent magazine.

Rock forever,

Esther Heck

P.S.: I've always read IORNR, and will continue to, even though I didn't exactly flip over Vinyl Habits this month. And thanks to S.A. Dutch for a great letter.—E.H.

Aw Heck Esther—Seems we can't please everybody, although we do try. Soul legends like James Brown and Ike & Tina Turner belong in our Vinyl Habits column much more than Peabo Bryson or Diana Ross, simply because they've got more in common with rockers. Why don't you broaden your musical horizon a bit. I'll bet you never heard James Brown or the Turners, because if you had you wouldn't have written. Why didn't you complain about the blues reviews of Albert Collins and Koko Taylor?

Sayonara,

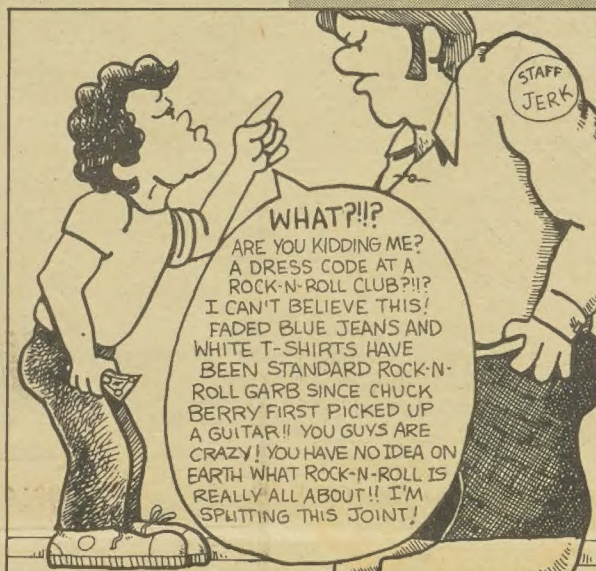
Publisher: Ron Young

Write! Send letters to:
IORNR, Box 5629, San Antonio, TX 78201.
Do it . . . now!

Concert Calendar

Austin		Feb. 24	B-52's, City Coliseum
Feb. 2	Joan Armatrading, Paramount	Feb. 26	Jon Luc Ponty, Paramount
Feb. 5	The Blasters, Clubfoot	March 22	Police, Go-Go's and Joe King Carrasco, Frank Erwin (tent.)
Feb. 7, 8	James Brown, Clubfoot		
Feb. 13	U2, Operahouse		
Feb. 13	Roky Erickson, Clubfoot		
Feb. 15	Dan Fogelberg, Frank Erwin Event Ctr.		
Feb. 16	NRBQ, Clubfoot		
Feb. 17	Foreigner, Frank Erwin		
Feb. 18	Gun Club, Clubfoot		
Feb. 22	Claude Musselwhite, Clubfoot		
Feb. 23	Kool and the Gang, and Skyy, Frank Erwin		
Feb. 23	Dr. John, Clubfoot		
Feb. 24	The Cars and Nick Lowe, Frank Erwin		
San Antonio			
		Feb. 11 & 12	Rick Derringer, Cardi's
		Feb. 13	Joe King Carrasco, Pappy's Party House (Skipwilly's)
		Feb. 14	U2, Cardi's
		Feb. 16	Foreigner, Arena
		Feb. 19	Ozzy Osbourne, UFO and Starfighter, Arena
		Feb. 22	Kool and the Gang, and Skyy, Arena
		Feb. 25	B-52's, Rock Saloon

Rocktoons by John Regnier



Publisher
Ron Young

Editor
David Arthur

Layout Assistant
Jimmy Freeman

Local Scene Editor
Jim E. Beal, Jr.

Contributing Writers
Wendy Carson
Robbin Cresswell
Cliff Dunn
David Frost
Clyde Kimsey
Don Moore
Tim Lawless
Vicki Ray
Jeff Webb

Chief Photographers
Robbin Cresswell
Clyde Kimsey

Contributing Photographers
David Willis
Carolyn Woolfork

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In Coming Issues:

U2

UFO

Quarterflash

Sammy Hagar

WHERE TO FIND US

San Antonio:

Abbey Road, Alexander's, Apple Records, Audio Concepts, Big Al's, Caldwell Music, The Castle, The Castle Club, Chelsea Street Pub, Chris Madrid's, Crystal Pistol, Custom Hi-Fi, Dante's Pizza, Dellview School of Guitar, Drum City, Dyer Electronics, Flipside Records, Great Gatsby's, Greenhouse, Halfprice Books, House of Jeans, Incarnate Word College, Malibu Gran Prix, Music Express, Musicland, Pro Musician, Record Hole, Record Town, River City Music, Razzle Dazzle, Rock Around the Clock, Rock 'n' Roll Connection, San Antonio College, Silvey's Music, Skipwilly's, Sound Idea, Sound Warehouse, Stereo International, Scholtzky's, St. Mary's University, Tiffany's Trinity University, Trucker's General Store, Walton's Buggy Works.

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No. 9

Cover: J. Geils & Go-Go's by Clyde Kimsey, Mick Jagger by Robbin Cresswell and King Crimson and Elvis Costello by Prom Otton.

Tommy Tutone

This new band is creating waves wherever they go. Sure to be big — look for them on your neighborhood hit parade.

Critics' Poll

Another year of rating is over and here are the winners. And losers.

Vic Vergat

A Swiss guitarist? Yeh, and not just another big lump of cheese, either. Find out for yourself.

Badfinger

Yeh, they're still around.

Alice Cooper Band

Meet the guys that play for his highness, the King of Shock Rock.

David's Dusty Discs

A look at the upcoming record convention by the professor himself.

Heart of the City

Ron Young takes over Jim (is or isn't he coming back) Beal's post until Beal gets over his reported demise. Looks at The Rat Race Kid, Steve Cicchetti and Mickey Free.

Rumor, Innuendo and Fact

Have You Heard, No Way Muffo

Vinyl Habits

Black Sabbath, Black Flag, Rockabilly and more.

Not another cheap date: Tommy Tutone



by
VERONICA LINEBERRY
and **LISA RODRIGUEZ**
Contributing Writers

With a name like Tommy Tutone, cartoon visions such as Richie Rich or Goldie Gold spring to mind. But though their name is entertaining, this band's popularity is no laughing matter.

The five member group was formed in 1975 in California by Tommy Heath and Jim

Keller, lead singer/guitarist and lead guitarist, respectively. Originally named Tommy and the Teentones the band has changed its name twice; first to Tommy and the Tutones in '77 and to Tommy Tutone in '79.

The group is no "Cheap Date" or cheap band, either. The success of the debut Lp, **Tommy Tutone**, is due to such hits as "Angel Say No", "Cheap Date", and "Girl In The Back Seat." These were songs described by **Rolling Stone** as ones born

for AM radio. But what do they know, anyway?

The band's second Lp, **Tutone 2**, is described by Keller as more meatier and subtle than the previous Lp. Heath explained, "our songs in **Tutone 2** are just stories; there is no real theme in our songs. They are just stories that transform into anthems."

Since adding a keyboard player for their second album, Tommy Tutone has been compared to Tom Petty and the Heartbreakers. This is partially due to the fact that the band opened for the Heartbreakers on their 1980 American tour. Keyboardist Steve LeGassick responded, "I'm not in the music business to sound like anyone. I'm just in it for the fun. We're trying to get away from that comparison."

Keller said that the group was somewhat hesitant about playing San Antonio. "Our first impressions was that San Antonio might be too much into heavy metal to accept our music but we were mistaken. The band described San Antonio as a real rock'n'roll

city.

The band views their music as American rock'n'roll. As Heath said, "we are definitely not punk, new wave or heavy metal. We just rock'n'roll." Their music, as defined by Keller and Heath, is a combination of folk and country music. Take that and what you hear is the sound of Tommy Tutone.

Even though Heath said they are a band to contend with, this band is not immune to disagreements. Keller's impression of Heath is a "criminally vague, terminal maniac". Bassist Jon Lyons is quoted as saying "I called Paul McCartney but he said that he didn't need a bass player, so I joined Tommy Tutone."

After the band played at the Rock Saloon, they continued their tour, heading towards the northwest. They will finish it by appearing on American Bandstand. Tommy Tutone has put out two video tapes of their songs that appear daily on cable channel 27, better known as Music Television. Be on the lookout for this band.—RNR

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Hey, hey, hey, that's what we say

Publisher's Opinion Poll

Best New Artist or Group/Romeo Void. Blondie meets John Coltrane. Lead singer Deborah Iyall is the most compelling female singer/poetess since Patty Smith.

Best Female Artist/The Go-Go's. Five fun-filled females who are really going places by offering some of the brightest pop-rock of '81.

Best Male Artist/Elvis Costello. Still full of piss and venom old El has been busy again this year, at least on vinyl. His *Trust* LP balanced bittersweet ballads with tough, frenzied rockers that cut like a laser. But he took a chance on *Almost Blue*, a disappointing, but heartfelt nod to C&W. I like a king who gambles.

Best Group/The Rolling Stones. With a still-hot album and an amazing concert tour the Stones showed they still have a few teeth in their heads and that they can hang fire, too.

The Doors. Although Jim has been dead a decade his lyrics and their music lives on, proving that modern rock heroes are hard to find and great rock 'n' roll even harder. Renew my subscription to the resurrection.

Best Songwriter/Seth Justman and Peter Wolf of the J. Geils Band. Freeze Frame's adventurousness and diversity show them to be the only major old-line American band willing and able to keep up with the times.

Best Single. "Watching The Wheels" by John Lennon. A majestic farewell song from a maturing, but ageless dreamer.

Best Albums: 1) The Fabulous Thunderbirds/Butt Rockin'. Best white R&B group wins the coveted funky pelvic thrust award.

2) Syl Sylvain and the Teardrops. After ex-New York Doll David Johansen's career faltered because he played musical chairs, and Johnny Thunders became a rock 'n' roll martyr Syl made a grab for the pop-rock crown. I think he wears it well.

3) Elvis Costello/Trust

4) The Neville Brothers/Fly On The Bayou. Spicy Mardi Gras street rhythms served up like a cup of steaming hot gumbo and sung by black angels. Keith Richards says it's the best of the year. Nuff said?

5) Joe Jackson/Jumpin' Jive. Joltin' Joe takes a big chance by going Big Band. Results: He doesn't rock but he swings with vigor.

6) Romeo Void/It's A Condition. Best debut of the year.

7) Brave Combo/Music For Squares. A wonderful potpourri of dance styles. New Wave polkas for B-52's fans.

8) Joe Ely/Musta Notta Gotta Lotta. Jerry Lee Lewis meets the Clash.

9) The Blasters. I'll let their own lyrics speak for them: "It's the rollin' Mississippi in the beat of the drums" — ("American Music").

10) Rickie Lee Jones/Pirates. More adventurous than her first pop gem. Darker in vision than her first batch of songs; in these she plumbs the depths of human emotions.

Best Local Acts/Claude Morgan & The Blast for their adventurousness in offering their wild entertaining package. **No Way Muffo** for their gall in taking over bars and shopping malls to present guerrilla-rock when you least expect it.

Best Concert/Chuck Berry/Joe Ely Paramount, Austin. One of the fathers of rock 'n' roll plus one of his best new pupils. What more could you ask for?

The Brave New Music Festival & Dancethon was an event our mag sponsored last April at Skipwilly's. It was our version of a local new wave Woodstock, and it worked! We got a film of it and a lot of leftover T-shirts for sale if anyone's interested.

Disappointing Albums/Elvis Costello/Almost Blue. A heartfelt performance, but no originals like "Stranger In The House" and no clever experimentation either. **The Who/Face Dances.** The wrong producer who should stick to the Eagles. Even Roger Daltrey sings Pete's songs the wrong way for the most part. Only Entwistle really delivers.

Disappointing Concert/Tom Petty & The Heartbreakers. They should stick to smaller venues than Austin's Superdome. Also Petty's persona

isn't as big as Springsteen's, so he can't pull shows like this off.

Comeback of the Year/Ricky Nelson? Del Shannon? Gary "U.S." Bonds? Envelope please. And the winner is: **Garv "U.S." Bonds.** **Ron Young

Editor's Opinion Poll

Best New Group or Artist/Icehouse/Romeo Void. Both of these bands show an incredible amount of potential.

Best Female Artist/Debra Iyall (Romeo Void). She wrote or co-wrote all the songs on their debut, and her voice — forget it, Pat Benatar.

Best Male Artist/Tom Petty. He had a good album, a good tour and fought record prices down. Plus, he didn't go bankrupt.

Best Group/King Crimson. I heard the album and didn't believe it. I saw them — I still don't believe it. This band can do things musically that other bands only dream about. All they need is to bring it into focus. On *Discipline*, they did enough for me.

Best Songwriter/Iva Davies (Icehouse)/Seth Justman (J. Geils). Davies wrote all the tunes on Icehouse's debut and Justman must take most of the same credit for *Freeze Frame*. Both wrote in diverse styles, though Justman ranged further, from Springsteen to Eno and nary a clinker.

Best Single(s). "Centerfold" by J. Geils Band. "Our Lips Are Sealed" by The Go-Go's.

Best Albums: 1) King Crimson/Discipline.

2) The Cure/Faith. Full of despair and gloom, this is an extremely lyrical LP. It evokes memories that I didn't even know I had.

3) Crack The Sky/Photoflamingo. Once again, John Palumbo doesn't get his hit single. Once again, I yell "keep on trying!"

4) Rush/Moving Pictures. Their best LP to date. Sooner or later, they are going to throw out one that's going to give me the last laugh on everyone — so laugh, ye doubters now, whilst ye can. Besides that, it was really good. No, really — less pontification in the lyrics, concise songwriting — hey they're maturing.

5) Romeo Void/It's A Condition. Nuff said.

6) Icehouse

7) Black Sabbath/Mob Rules. Yeah, I know, I'm not supposed to like this, but Ronnie James Dio may well be the finest HM singer around. He's actually got a very good voice, though you can't tell very often. And that's just the way I like it.

8) J. Geils/Freeze Frame. One of the most diverse and innovative albums from an American band in many moons — and it worked.

9) Pat Metheny/As Falls Wichita . . . Although it sounded more like Eno than jazz, that was fine with me. Impossible to describe but worth experiencing.

10) (tie) Tom Petty/Hard Promises. Petty didn't quite strike as hard here as on last year's *Damn The Torpedoes* but he didn't miss by much. And he's growing.

Go-Go's. An all-female rock band that's this good? Phil Spector — ye blew it.

Best Local Act/The Fog/Any band not on the KISS Homegrown Album.

Best Concert/King Crimson, Operahouse, Austin — Wow!

Most Disappointing Album/The Who/Face Dances. Pete Townshend's obviously saving all his good stuff for his solo efforts.

Most Disappointing Concert/Psychedelic Furs, Clubfoot, Austin.

Best Comeback/King Crimson.

**David Arthur

Staff's Opinion Polls

Best New Artist or Group/The Go-Go's.

Best Female Artist/Rickie Lee Jones

Best Male Artist/Tom Petty.

Best Group/The Rolling Stones.

Best Songwriter/Seth Justman. (The J. Geils Band).

Best Singles(s). "Start Me Up" — The Rolling Stones. "Centerfold" — The J. Geils Band.

Best Albums: 1) The Clash/Sandinista!

2) The J. Geils Band/Freeze Frame.

3) The Rolling Stones/Tattoo You.

4) Creedence Clearwater Revival/The Concert.

5) Rickie Lee Jones/Pirates.

6) The Go-Go's/Beauty and the Beat.

7) Romeo Void/It's A Condition.

8) Tom Petty and the Heartbreakers/Hard Promises.

9) The Pretenders/Pretenders II

10) The Police/Ghost in the Machine.

Best Concert/Joe Ely, Dallas.

Disappointing Album/The Who/Face Dances.

Disappointing Concert/U2, Austin.

**Tim Lawless

Best New Artist or Group/Icehouse.

Best Female Artist/Charlie Dore/Lene Lovich.

Best Male Artist/Todd Rundgren.

Best Group/King Crimson. I feel guilty not listing *Utopia* as Best Group. Perhaps if and when *Swing to the Right* is released — the material off the album which I've already heard is wonderful and the best they've done in years — I will once again feel justified in listing them as such.

Best Songwriter. Too many qualify. I can't decide.

Best Single(s): "Ghost Town" by The Specials. "Invisible Sun" by The Police.

Best Albums: 1) Todd Rundgren/Healing. (I know I'm prejudiced, but it's the best recording he's ever released).

2) King Crimson/Discipline..

3) David Byrne/The Catherine Wheel. This is his first effort which really held my attention.

4) Ultravox/Rage in Eden.

5) Vangelis/Chariots of Fire.

6) Icehouse.

7) Tom Verlaine/Dreamtime.

8) Adam and The Ants/Kings of the Wild Frontier. (including the single "Stand & Deliver").

9) (tie) Split Enz/Waiata.

New Musik/Sanctuary.

10) (tie) Fabulous Thunderbirds/Butt Rockin' Augustus Pablo/East of the River Nile.

Butt Rockin' is included since this was the album which finally turned me on to some blues. *East of the River Nile*, besides being an excellent album, is included to represent my growing interest in reggae.

Best Local Artist/Rudy Harst & Charles Athanas/Mannequin/The Blast — and any combination of these artists.

Best Concert/King Crimson.

Disappointing Album/Meatloaf/Dead Ringer, Jim Steinman/Bad For Good, Karla Devito/Is This A Cool World? Their combined efforts on *Bat Out Of Hell* made me expect more out of their newest albums.

Adam & The Ants/Prince Charming. KISS Homegrown Album (with the exception of about two songs.)

Disappointing Concert/The Ramones.

**Wendy Carson

Best New Artist or Group/Go-Go's.

Best Group/Doors.

Best Single. "Breakup Song" by Greg Kihn Band.

Best Albums: 1) Rolling Stones/Tattoo You.

2) Tom Petty & The Heartbreakers/Hard Promises.

3) Art Garfunkel/Scissors Cut.

4) Dire Straits/Making Movies.

5) Doors/Doors Greatest Hits.

Best Concert/Sir Doug Quintet, Skipwilly's.

Disappointing Album/Debbie Harry/Kookoo.

Disappointing Concert/Firefall, Cardi's (Randy's).

Comeback of the Year/Gary U.S. Bonds.

Event of the Year/Rolling Stones Tour, Dallas.

**Robbin Cresswell

Best New Group or Artist/Go-Go's/Stray Cats.

Best Female Artist/The Go-Go's.

Best Male Artist/Syl Sylvain.

Best Group/Syl Sylvain and The Teardrops.

Best Songwriter(s)/Strummer & Jones/Syl Sylvain.

Best Single(s). "The Break-up Song" by Greg Kihn. "We Want The Airwaves" by The Ramones.

Best Albums: 1) Syl Sylvain and The Teardrops.

2) Go-Go's.

3) Stray Cats/1.

4) 999/Concrete.

5) Ramones/Pleasant Dreams.

6) Rosanne Cash/Seven Year Ache.

7) Iggy Pop/Party.

8) The Clash/Sandinista.

9) David Johansen/Waiting For The Night.

10) Robert Gordon/Are You Gonna Be The One?

Best Local Act/Krayolas/Mannequin.

Best Concert(s)/Split Enz/Go-Go's.

Disappointing Album(s)/Blondie/Autoamerican/Stray Cats/Gotta Ball.

Disappointing Concert/The Stranglers/Iggy Pop.

**Clyde Kimsey

Best New Artist or Group/Angel Witch.

Best Female Artist/Ellen Shipley.

Best Male Artist/Ritchie Blackmore.

Best Group/Iron Maiden.

Best Songwriter(s)/Alex Lifeson, Geddy Lee and Neil Peart (Rush).

Best Single(s). "Loser" by Angelwitch. "Always Ready" by Bitch's Sin.

Best Albums: 1) Angelwitch.

2) Iron Maiden/Killers.

3) Rush/Exit . . . Stage Left.

4) Yesterday and Today/Earthshaker.

5) Black Sabbath/Mob Rules.

6) Riot/Fire Down Under.

7) Saxon/Strong Arm of the Law.

8) Tygers of Pan Tang/Spellbound.

9) Raven/Rock Until You Drop.

10) The Rods.

Best Local Artist/Slayer.

Best Concert/Yesterday and Today, Cardi's.

Disappointing Album/Judas Priest/Point of Entry.

Disappointing Concert/Def Leppard, Arena.

Comeback of the Year/Yesterday and Today.

**Cliff Dunn

Best New Artist or Group/Romeo Void.

Best Female Artist/Deborah Iyall (Romeo Void)

Best Male Artist/Jackie Levin (Doll by Doll).

Best Group/Doll by Doll.

Best Songwriter/Elvis Costello.

Best Single. "To You With Regard" by Sudden Sway. "Is Vic There?" by Department S.

Best Albums: 1) Doll by Doll/Doll by Doll.

2) Wah/Nah-Poo—The Art of Bluff.

3) Romeo Void/It's A Condition.

4) Human League/Dare.

5) Clock DVA/Thirst.

6) Undertones/Positive Touch.

7) Au Pairs/Playing With a Different Sex.

8) Fire Engines/Lubricate Your Livingroom.

9) Elvis Costello and the Attractions/Trust.

10) Bill Nelson/Quit Dreaming and Get on the Beam.

Best Local Artist/Mannequin.

Best Concert/The Fall/Romeo Void, Clubfoot.

Disappointing Album/Frank Zappa/Tinseltown Rebellion.

Disappointing Concert/Psychedelic Furs, Clubfoot.

Comeback of the Year/Tom Verlaine.

**Jeff Webb

Best New Artist or Group/Platform of Youth/Thomas Dolby/Icehouse.

Best Female Artist/Chrissie Hynde.

Best Male Artist/Robert Fripp.

Best Songwriter(s)/Iva Davies/Messrs. Belew, Bruford/Fripp & Levin.

Best Single(s). "Stand and Deliver" by Adam & the Ants. "Europa and the Pirate Twins" by Thomas Dolby.

Best Albums: 1) King Crimson/Discipline.

2) King Crimson/Discipline.

3) King Crimson/Discipline. I repeat myself when I'm impressed.

4) Todd Rundgren/Healing.

5) Anthony Phillips/1984.

6) League of Gentlemen.

7) Icehouse.

8) David Byrne & Brian Eno/My Life in the Bush of Ghosts.

9) David Byrne/The Catherine Wheel.

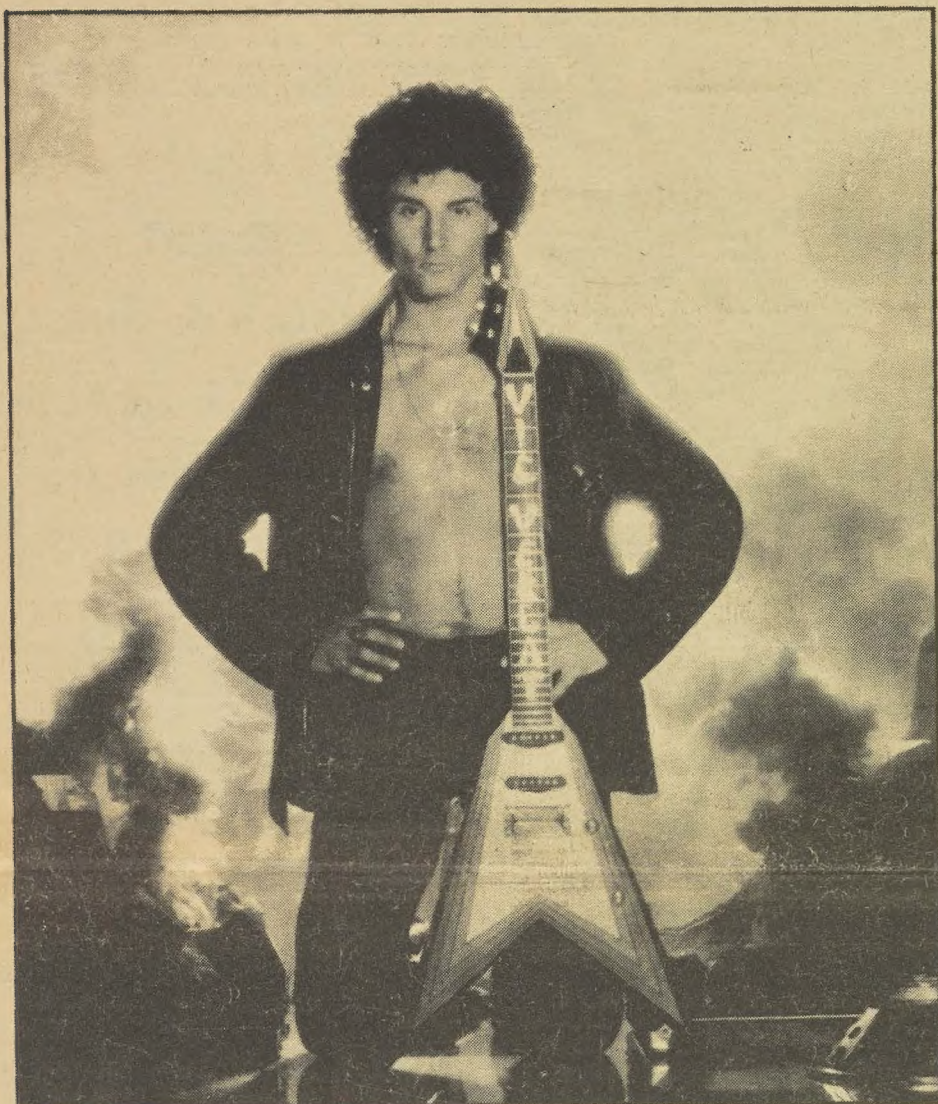
10) Peter Hammil/Sitting Targets.

Best Local Artist/Mannequin/Rudy Harst/The Blast.

Best Concerts/King Crimson, Operahouse (Austin) Tom Verlaine, Clubfoot (Austin)

**V. Ray

Vic Vergat Guitarist-at-large



Vic Vergat: I can tell you're flashing on my chest hairs

by
DAVID WILLIS
Contributing Writer

Think back two months ago, for if you didn't catch Vic Vergat at Cardi's you missed one hell of a guitarist. With his flashy colored guitar he dazzled the audience with originals that ranged from heavy metal to R&B. He also got away with playing an extra song as the management tried unsuccessfully to stop him. He was definitely fired up. I met up with Vic after the show for a brief chat.

Raised in Switzerland, Vic picked up his first guitar at age eight. At 17, he formed the band Toad. "We were the hottest band in Switzerland. People there were crazy about us. We could sell-out any place we wanted to play." Vic claimed that the experience of coming to the U.S. has changed him. "If we were back there now, I wouldn't even be talking to you. I was so popular I did anything I wanted."

Wanting to make it big in the music business, Vice left Toad and started his solo career. Last spring he met Rick Wakeman, ex-Yes keyboardist. Wakeman was forming a super-group with Carl Palmer. "I was to play lead guitar and vocals; however, there were conflicts that prevented it from becoming a reality." (The most recent report I have come across is that Palmer put Steve Howe in the guitar slot and replaced Wakeman.)

At this point in the interview a rude KISS radio employee butted in and smothered Vic with compliments: "You were great, you're going places, excellent show." The only thing Vic could do was say "thanks, it's good to

hear it from someone in the know." Finally, this person decided to leave, which gave an excuse to bitch about the radio. I did all the complaining as Vic wasn't in any position to say anything negative about radio in S.A. "We played El Paso last night and after the show a radio station played all of **Down to the Bone**, (his new album) so I called and talked to the DJ," he commented.

Vic knows he needs to score points with radio station program directors. My observation of Tim Spencer's reaction to Vic that night would lead anyone to think that KISS listeners were going to get an overdose of Vic Vergat. Well, not true my friends. Tim Spencer was full of BS. Vic gets less airplay now than he did two months ago.

Enough about radio, what kind of music does Vic listen to? "Believe it or not, I don't listen to rock that much. I've been listening to black music and blues," he said. Not much rock? That's surprising; what about inspirations and feelings? "My inspirations come from Jimi Hendrix. When I'm on stage, and close my eyes, I don't think of where my body is. I'm getting into the energy of the music. When I open my eyes and see I am making other people feel good, that makes me feel good. As a matter of fact, tonight I went out into the crowd which is something I've never done during a song. It wasn't planned, the band didn't know I was going to do that. I liked the crowd tonight. They were really getting into the music," he said.

Vic plans to start recording a second album in mid-February for an April or May release and plans to do some videos in the future—RNR

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Rush
Judas Priest "British Steel"
Black Sabbath

Michael Schenker
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AC/DC

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Hendrix (3 styles)
Tom Petty (2 styles)

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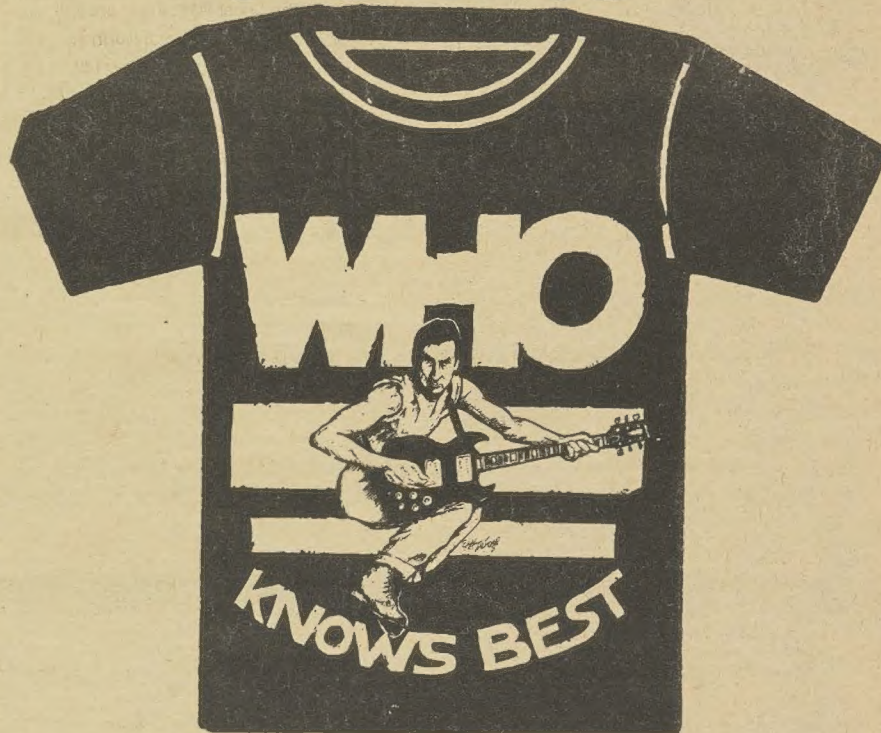
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Badfinger

Just a one man band

by
SALDANA
Freelance Writer

Joey Molland attempted the impossible last November at Card's. That is, in front of an unresponsive crowd, he tried to put on a successful show with his group, Badfinger, and despite being the only original member, almost pulled it off.

The concert, which started at 12:15 a.m. (due to four very average sets by not one, but two godawful opening acts) was flawed by several factors. First and foremost, the crowd was definitely wasted. Most had been there early, and the numbing effect of three hours of heavy metal music and alcohol had taken its toll. Second, the sound was muddy. Badfinger's music should have been a sparkling relief from the earlier noise. Instead it sounded loud and dull. Finally, Badfinger played only one hit, "Baby Blue", and relied heavily on moldy oldies and some rather obscure newer album cuts. Of course, there was the typical concert idiot yelling for the band to play "Satisfaction", but he only emphasized what was already glaringly evident — the new band needs better material.

hit followed another as they recorded such classics as "Come and Get It", "Baby Blue", "Day After Day" and "No Matter What", but things soon began to go sour.

Suddenly, the hits stopped coming, and they released a couple of mediocre albums. Management problems and "Beatle Imitator" tags began to take their toll. The death blow came when Pete Hamm, leader and founder, committed suicide. "It was quite a shock, we were like brothers", remembered Joey, "people don't realize that we were around for years before we had a hit. Pete had formed the Iveys during the sixties. We were even moderately successful." (Their big hit was "Maybe Tomorrow".)

Joey filled me in about the early days at Apple waiting for something to happen. He spilled out a litany of information in such a robot-like fashion, that it was obvious he had been through countless interviews. "We're not making any bloody comebacks", claimed Joey, "I'm just playing because I love to play — take it or leave it."

Joey later admitted that he would never have gone on the road if it hadn't been for contractual obligations. Bassist Tom Evans had quit the group two weeks before the tour,



Badfinger: no pointing, please . . .

photo by Ken Banning

Now don't get me wrong, Joey Molland still possesses one of the better voices in rock. He has assembled a first rate musical unit and is a talented songwriter and guitar player, but there is no getting around the fact that the current Badfinger bears no resemblance to the hit makers of the early 70's.

In their early career, Badfinger was groomed as the heirs apparent to the Beatles' throne. The fact that they recorded on the Apple label and were Beatle sound-alikes did little to dispel that early image. At first, they could do no wrong. One monster

but Joey decided against burning a lot of promoters, and he found a replacement. Joey had reformed the group with Evans about two years ago.

Badfinger plays tight, rocking, melodic music. Joey Molland has good stage presence, and played with emotion in front of an unemotional crowd, but the magic is gone. At one point in the show Joey urged the crowd to let loose while he tore into an old Chuck Berry tune, but even "Johnny B. Goode" couldn't save him.

—RNR

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Cooper's gang, Cooper's band



Alice and Company: a nice bunch of guys

by
ED HOFL
Freelance Writer

For most artists, promoting a new album and image may be hard. But for Alice Cooper, it's almost damn near impossible. His new album is **Special Forces**, but the image is not as clearly defined. No one seems to know which direction his music has been venturing off to, and after the release of **Flush the Fashion** some downright don't care. Many of his critics and fans continue to theorize and postulate about 'a crisis' in his career. But regardless as to what all these self-proclaimed rock-theorists may conclude... Alice is just being Alice...

On Oct. 27, at 7:30 in the Holiday Inn at Durango and Santa Rosa, I had the pleasure of talking with all five members of his current touring band. The group features: Erik Scott on bass and vocals, Jan Uvena on drums, John Nitzinger on guitars, Duane Hitchings on keyboards, and Michael Pinera on guitars and vocals. During the first few minutes of our interview, only Erik and Jan sat in to answer a couple of questions.

RNR: Where are you guys originally from?
Erik: Duane Hitchings and Mike Pinera are from Florida and John (Nitzinger) is a good old Texas boy, from Dallas. I'm originally from the mid-West and have been living in L.A. for the past eight years, for professional reasons.

Jan: Well, I'm originally from California.
RNR: How'd you all meet and what were the conditions that you met?

Erik: I met John while working on an album for Carl Palmer. It was right after he broke up with ELP over in Europe. This year we changed a couple of guys, so I called John and said, 'John... why don't you come over here and play with this skinny guy and his snake?' So he did. I've been working with Alice for the last two years, and so has Mike. Mike and Duane knew each other from earlier sessions, and bands they put together. Jan and Duane knew each other as studio musicians, so we all knew each other in some way or another.

Jan: Yea, I'd been with Alice since June. Living in California, I've worked with Duane and Michael for 5-6 years now. Just playing a

couple of sessions. I'd also played for Michael in his bands. The two new guys I met were John and Erik.

About this time the phone rang, and within a 2-3 minute period Duane and Mike came ramblin' in. John Nitzinger joined us five minutes later. Mike had a RCA video cassette recorder he dragged in with him, and began to shoot the interview.

RNR: What other bands were you working with before you teamed up with Alice Cooper?

Jan: I've played with Ronnie Wood, and the Pointers. A little bit with Stephen Stills and Dave Mason.

Erik: I've done work for the ELP people to the Rod Stewart people.

John: I've been in Texas prior to this, and to the Palmer project. I was the front man for my own band, The Nitzinger Band, and I also wrote many of Bloodrock's biggest songs.
Duane: I played in a group called Cactus, which Mike will elaborate on, Buddy Miles, Rod Stewart as a musician and co-writer. I co-wrote, 'Do You Think I'm Sexy' and some of the new Stewart album.

RNR: Mike, you've had an interesting career. How'd you get involved with Cooper and what were you doing before that? (Duane grabbed the camera Mike was holding).

Mike: Well, I was fortunate enough to meet Alice in '68 when I had a group called Blues Image ("Ride Captain Ride"). Alice was the top group in L.A. We had the opportunity to play with him in some places. Alice and I became friends then. After Blues Image, I joined Iron Butterfly on their way down. They had already peaked out with "In-A-Gadda-Da-Vida." There was no continuity in the music, and there was no driving force like an Alice Cooper. It was five guys going off in all directions. And so we did two more albums, **Metamorphosis** and **Evolution**, and then I left the group. With the drummer from Jimi Hendrix, we formed a group called Rama Tam. I then ran into Duane Hitchings and we started to play with a group called Cactus. Then Duane and I decided to put together another group, called The Image and we did a couple of albums. I then went solo, and I got two albums out. One for Capricorn and one for Capitol. After my second album, I heard

that Alice was looking for a guitarist and I talked to him to see if I could get the gig. And here I am...

RNR: How's the album really doing?

Erik: Well, Alice is especially big in Phoenix, Detroit and in Canada, so he's naturally

doing well in those markets. He's not a little guy... but it really depends. Basically on this record, which hasn't got a lot of promotion from Warner Bros. and which is called **Special Forces**, the band is in military-type outfits. We come out with a lot of fog and soldier of fortune gear. There's gonna be an ad in "Soldier of Fortune" magazine. Oh, we're all American... you know, conquer the Communist. (He laughs).

RNR: Give me an example of the larger concerts that you've played on this tour?

Duane: Detroit... the place we played holds 31,000. We played it twice with reserved seating, two days after we played in Phoenix it was 15,000... you run the whole spectrum on this tour and you have to because of the laboratory industry.

RNR: Correct me if I'm wrong, but it seems as though Alice has been a little indecisive as to the direction he would like to take. It appears that way after his last two efforts. Is he in some kind of crisis?

Erik: Nah... not Alice, it's just that he's very conscious of 'now'. He's not some historical item or a relic, he keeps very current in what's going on around him. He started to make up things before Kiss, right?... and the new wave stuff... he was doing all that punk sort of attitude, only his lyrics make a whole lot of sense. Whether you like them or not, what he says he says well... he's one of the most underrated lyricists... "Klones"... that's the stuff of the '80s.

Duane: When they wanted clean-cut pop groups he came on with full make-up chopping off his head on stage, now they want him to chop off his head and he doesn't want to do all that stuff anymore.

"Alice is one of the most underrated lyricists..." — Erik Scott

Erik: He's got a great image, it's not organic... of course he'll be wearing his make-up tonight, but it's different. It's not the same old thing, it's a new look, it's the '80s. Either you change with the times or you're a dinosaur and you die. If you really want to get a good buzz... stand by the divider on stage tonight. Watch his face (he turns to Duane) has he ever given you 'the look'?... 'the Alice Cooper look?' it's frightening.

RNR: What do you mean by that?

Duane: His projection! His ability to project and portray a character. He's actually a Vaudevilian actor. He's great, he really is. Just watch his eyes... you'll get a rush.

Erik: If you ever get a dub of the "Tom Snyder Show" (which was aired a few weeks before the S.A. appearance) you'll see a lot of the theatrics part of it. But we just don't come out there with a bunch of T-shirts and say: "This is something off our new album... and a one — and a two — and a three."

Duane: It doesn't matter how he is. I mean he could be stone naked and still captivate your attention. And there's performers that can do that, like Jimi Hendrix. I saw him in '68 for two and a half hours, didn't move a muscle, and I sat there for two and a half hours and didn't move either. John Kennedy, Marilyn Monroe, any prime performer who has the charisma, who has the ability to project. So if you talk about the clothes he should use in what show... it doesn't mean a thing... Alice is good and I admire the man.

He ended on that note. After a few more minutes of wrap-up babble and bullshit, we parted. At Cardi's an hour later they were all on stage. All five... plus Alice. — RNR

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Memories for sale or for trade

by
DAVID M. FROST

The 2nd annual Alamo City Record Convention will take place on Sunday, February 14th, at the Eisenhower Road Flea Market. It'll be similar to last year's convention . . . but for those of you who didn't make it to that one, let me explain what a record convention is all about.

Mostly, a record convention is a giant garage sale with nothing but records, and posters, and records, and T-shirts and buttons, and Records, and records and records and they're all for sale or trade.

Most of the 40 or 50 people who will have records for sale will be full-time or part-time dealers who have a pretty good idea of what record collectors are looking for. You won't find much of the usual sludge (My Fair Lady, Al Hirt, Andy Williams, Marie Osmond, ad nauseum). What you will find, mostly, is rare, uncommon and out-of-print rock'n'roll albums and singles with a fair amount of jazz, hillbilly and blues for good measure.

People attend record conventions for various reasons. They might want:

- a Seeds album to give to their girlfriend on Valentine's Day; or



- an orange-wax Japanese pressing of the first Scorpions LP with three-dimensional fold-out cover; or
- a special disc-jockey promotional copy of Elvis Presley singing "Eddie My Love" (RCA 45-XPSD-7919-D); or
- an original-issue 78-rpm copy of some unintelligible blues song by a totally-forgotten singer on a record label that went out of business in 1928; or . . .

Well, you get the idea. Record conventions attract die-hard collectors who are looking for stuff that they'll never, ever, find at Sound Warehouse or Record Hole. But that Seeds album might still be in print, right? Right! Record conventions are also for the casual fan who simply wants to find some interesting music. Some records will be selling for one hundred dollars but a lot more will sell for a buck or two — and maybe less. Don't feel you need to be a high-powered col-

lector in order to attend the convention. All you need is a love of music, a few spare hours on Sunday the 14th and a grand total of \$1.50 to get you in the door. Of course, you'd better bring a few dollars extra because there's bound to be a wax donut that'll capture your fancy.

As before, this convention is being sponsored by Rick Ireland and Ron Cabral of the Rock Around the Clock Record Shop. Your \$1.50 will get you a look at all the records, plus free admission to a battle of the bands. Food and beer will be available and your admission ticket or stamp or whatever will also be good for a special promotion at the Jagged Sky club later that night. Sounds like a pretty good deal!

At last year's convention the weather was absolutely crummy, and that kept attendance down. The weather can't be any worse this year, so Rick and Ron are making preparations for a big turnout this time. There may not be another local convention unless this one is a success, so you might think about this one as an investment in your record collection and in future opportunities for more of the same. The whole thing starts at 10:00 in the morning and you can call the RARC record shop at 653-5695 for more details or to reserve a table if you want to sell anything.

Above all, have a good time if you go. Hope you find something you need (but not before I do!)—RNR



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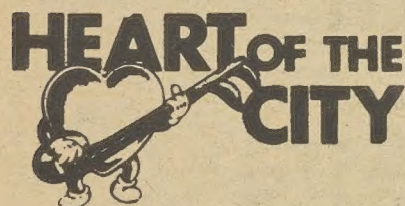


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Kicking the blues around town



by
RON YOUNG
Publisher

Since Jim Beal has temporarily vacated his post during these last few issues, I've decided to hold down the local scene editor column until he returns.

During our January break I checked out some local bands that you might find of interest. First, the group known as Micky Free is currently playing at the Mai Tai club on the river Monday-Wednesday nights. If you like Grateful Dead-influenced rock'n'roll these are your boys. They play a good blend of originals (and songs by Dylan, Dire Straits and Chuck Berry) that feature Mike Martin's fluid lead guitar work. He's backed by a very capable amalgam of musicians that work with journeyman precision. Drummer Melvin Kosler and bassist M.P. Burke are Micky Free's backbone and they're helped by their new rhythm guitarist Richard Hayes who was formerly their soundman. He took over second guitar duties after the departure of John Morino.

Lately the band has been working up some new material and dusting off some older songs like "Black & White" and "Empty Chairs" with punchier arrangements. They still do a lot of Grateful Dead tunes in the act and are beginning to attract a growing audience of Dead-heads.

Micky Free, besides their regular Mai Tai gig, will be performing at Mulligan's February 19-20.

If you like Delta blues and other R&B numbers guaranteed to make you dance, Steve Cicchetti and the Perpetrators are just your cup of meat.

They play every type of blues-influenced music imaginable from Robert Johnson's "Terraplane Blues" to Little Feat's slide guitar work-out "Dixie Chicken" to hi-life renditions of Bo Diddley's "Fills."

"Yeah, we've been adding a lot of hi-life numbers to our sets, because they're up-tempo stuff a crowd can dance to. It's sort of a happy, infectious beat much like reggae. Ray Charles and Chuck Willis tunes really get 'em movin' too," Steve said.

Currently the Perpetrators, which features the excellent playing of Steve on guitar and vocals, bassist James Van Gee and drummer Bobby Jarzombek, are the Saturday night house band at Alexander's.

By the time you read this Steve and his compadres will be in the studio recording some of their better cover tunes as well as some nifty originals. They'll also be gigging at Beauregard's on February 5, just before Steve goes down to Corpus Christi for a string of solo gigs. It's good to see that the Perpetrators, who used to call Beauregard's home, have found a new winter place to play at like Alexander's, since Beauregard's incorporation of The Friendly Spot.



Steve Cicchetti and The Perpetrators

photo by Clyde Kimsey

The Rat Race Kid, aka Kevin Kosub, has a new album out that's worth a listen if you can spare a few bucks for some pressed vinyl by a local madman. Last year, his 45 "The President's Plane"/"Give Me Power" was a good blend of political satire and rock'n'roll; his album is more of the same hot stuff.

Kevin recorded the album in three parts with a variety of local musicians such as guitarists Pat Farmer and Danny Cowan, Augie (organ) and son Clay Meyer (drums), Frank "Wild Jalapeno" Radarte (sax), R.B. Blackstone (keyboards), and Big Chuck Kendrick (harp) among other heavy-weights. He sing and shouts songs penned by him and his brother Danny, like "Nuclear Babies" and "Living In The White House" with his tongue planted firmly in his cheek. What he lacks in singing ability he makes up for in sheer ballsiness and a talent for getting the right musicians to back him. The self-produced album burns with the intensity and sure rock'n'roll spirit of classic '60s garage bands like The Seeds.

Kevin, who wants to keep his own Kevin

Kat label until he can work a deal with a major recording company, hopes to put together a band from the nucleus of the musicians who backed him on the album and then barnstorm S.A.

The Rat Race Kid's Lp **Give Me Power** is for any avid collector of Texas rock'n'roll or anyone ravenous for the real thing. Ask for it at: Apple Records, Flipside, Hogwild, and Record Hole.

Rock'n'roll's answer to the three stooges, The Blast consists of Claude Morgan on guitar and vocals, Robar Adams on bass and Go Go Hartwell on drums. They are just recently back on the local club scene after a five-month hiatus from performing.

"We took a five-month lay-off," Claude said, "because we'd done as much as we could on a local level. After a year of playing the same clubs making little money because club owners won't pay you enough for weekday gigs and will only book safe bands on the weekends, it becomes detrimental to your art to continue. So we dropped out in order to write a lot of new songs and record an EP. Our record will feature seven songs including: "I Wonder Where The Girls Are?" "The Student Song," "The Work Song," "Never Far Away From The Beach Party," "The Yeah Yeah Song," and "Nothing's Cool Enough For You." —RNR

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by
CLYDE KIMSEY
Contributing Writer

Here are the winners of the **KISS Homegrown Album** listener survey contest: First place with 26% of the votes went to **The Max**, second place went to **The Ben Beckendout Band** with 17% of the votes and **Liquid Sky** was a close third with 16% of the votes. Although thousands of Lps have been sold, only about 500 actual ballots were tallied. So, The Max won with 180 votes. Reagan won too, kids . . . **Jefferson Starship** should have a new album out this month. After it's completed, Paul Kanter hopes to finish a follow-up Lp to **Blows Against The Empire**. He also plans on writing a science-fiction novel. **San Antonio** has a new radio station. It's **KLLS** at FM-100. Any comments or opinions on their format? Let them know! . . . **Marianne Faithful** will tour America in March . . . Local talent **Force** are working on an album that will be called **In Search Of The Rainbow**. It should be out in March or April . . . **The Mo-dels** will put out their new record this spring . . .

Ozzy Osbourne, a self-labeled schizophrenic, spent three days in a U.K. sanitarium after suffering a breakdown in

variety. The ten songs will include redone versions of "Roadrunner," "Aw Tonight," and "Cry Cry, Laugh Laugh." The album should be out in April . . .

Former **Cheap Trick** bassist **Tom Petersson** has joined up with **Carmen Appice, Rick Derringer, Dwight Hitchings** (who co-wrote "Young Turks" with **Rod Stewart**) and **Eric** ("All By Myself") **Carmen**. They will be known as **Carmine Appice and Friends** . . . **Lynral Golding**, former band member of **The Specials** was seriously injured by a gang that attacked him in a bar . . . Fantasy Stage Concepts, out of Austin, has come into "official" existence. Their credentials include staging for Willie Nelson, Devo, Asleep At The Wheel, and Beto y los Fairlanes. Their total production services also includes sound, lighting, and catering . . . **Dogman And The Shepards** played a recent live broadcast at **KRTU's** Studio 21. They are working on some originals for their live shows and a single . . .

Soft Cell, a British electronic danceable duo, has put out their debut album on Sire Records. It contains "Tainted Love", the single that unexpectedly soared to the top of the dance charts . . . Looks like the times have finally caught up with **Heyoka**. They want to add a little danceable good time pop-rock to round out their act . . . Beauregard's bought out the Friendly Spot and plans to enclose both and still have bands . . . After a long absence, **The Plague** will play at Mulligan's Pub on February 5. They have a new drummer and a new sound according to band member Keith Rumbo .



The Max (ho-hum)

a hotel lobby. Prior to his loss of control, Osbourne went wild in the midst of a dinner with CBS executives in Germany. He jumped up on the table, urinated in a wine carafe and then put an executive into a hammerlock and kissed him . . .

John Lennon's 18-year-old son Julian, by his first wife Cynthia, doesn't feel he is being treated fairly by **Yoko Ono**. He has accused her of holding back his inheritance . . . **Debbie Harry** will star in her first major motion picture. It is a horror movie called **Videodrome**. The plot involves a secret cable-TV system that is capable of warping minds. **David Cronenberg** (**Scanners**) is producing . . .

No, **The Who** have not broken up . . . **Bill Wyman**, bass player for **The Rolling Stones**, will have another solo album out in March . . . I recently heard a demo tape of **The Krayolas'** upcoming album. It sounds great! It should please and surprise Krayolas fans with its

In addition to live jazz every Sunday, **Alexanders** now has other types of live bands every Friday and Saturday. Call for bands. Consequently, my Friday night show has been moved to Thursday nights. I'll be spinning records exclusively from the sixties for the next few weeks — depending on the customer response, of course. Hopefully, it will offer more than other sixties' formats. I want it to be informative as well as entertaining . . .

Claude Morgan And The Blast will open up for both **The B-52s** and **U-2** this month at Card's . . . Skipwilly's is now dead and gone; it is currently a private party room called Pappy's Party House. It's always BYOB at Pappy's . . . **The Skunks** are in the studio recording an Lp with **Ed Manke** . . . Look for them at Mulligan's this month . . . Miz Lou Ann Barton, ex-**Double Trouble**, has been signed to Atlantis. **Jerry Wexler** is producing . . . —RNR

No Way Muffo: Terror in the malls

There are four things a year I look forward to, the first being Halloween. It's the only time I can wear my red high-heels and not get beat up. Number Two is the annual Sabbatical to Port Aransas for reasons obvious to anybody who has ever been there. Numbers Three and Four are the summer and winter return to San Antonio of Mike Escamilla and his guerilla-rockers No Way Muffo.

Some of you may remember last year's descention upon one of the malls, or August's invasion of The Fractured Fox. A few of the faces have changed but the lads pulled it off again, this time as one of the "chorus groups" that entertained shoppers at North Star Mall. Using the Central Catholic Youth Rock Stage Band as a moniker, the band surely stunned many of the Yuletide crowd. Mixing in a few of their own originals with some original versions of your favorite Christmas carols, it was quite a change from the children's choirs that had been serenading in front of Frost Bros.

Using a stairway, the band was set up at four levels with the keyboardist on the ground floor, the percussionist on the second floor and everybody else scattered in between. A lack of equipment and the unusual set-up kept the quality of the performance down (as did the intentional off-beat drumming of Greg Marsh, but I can't mention that because he gave my car a jump after the show). I don't think it mattered.

Beginning with a couple of their old standards, "No Rejection" and "Fly, Fly, Fly" (retitled "Snow, Snow, Snow") the band got off to a somewhat shaky start in front of a somewhat startled crowd. After shedding their Central Catholic letter jackets the band, which consists of Escamilla on guitar and vocals, Marsh on drums, Ed Tshoepe on piano, Jerry and Marion Arispe on miscellaneous percussion, John Kliewer on bass and

Ignacio Magaloni on vocal and microphone stand got into the spirit of the season with the obligatory "Jingle Bells" which naturally was stepped-up a bit. A sort of Public Image Ltd. meets Irving Berlin.

Following a tribute to Texas living, an old Wynd classic entitled "Texsucks" came the bands' version of "White Christmas", a coupling of Bing's old standard and the Ramones "Blitzkreig Bop", which I swear started with "Ho! Ho! White Snow!" By now the crowd is in a holiday stupor.

Well, naturally, there was a serious break in all the gonzo craziness. John Lennon's "Merry Christmas (The War is Over)" actually had a few members of the audience singing along. This was supposed to be the closing number but, true to form, the group was determined to play until someone realized what was happening. No Way Muffo, this never occurred. Unbelievably no one said a word to mall officials about this group of deranged musicians holding court in front of Frost Bros.

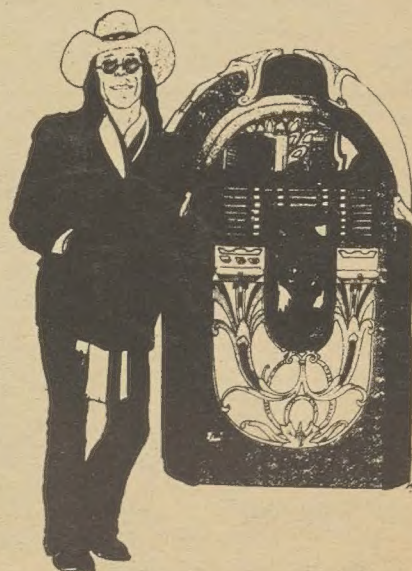
After playing well past their appointed time the band decided to pack 'em up with Escamilla wondering if people are getting used to this sort of thing. I think not. Well, not yet, anyway. A mall tour is being planned for Escamilla's return to San Antonio this summer (he's a student when not posing as a guitarist gone mad). And don't be surprised to see them in front of city hall one day. Hey, after The Central Catholic Youth Stage Rock Band, Friends of Cisneros doesn't seem crazy anymore.

By the way, in a fit of temporary capitalism, Mike wanted me to mention that his four-song EP on Closet Records is still available at Record Hole and Apple Records. Pick up yours today.

**Gordon Myers

DOUG SAHM, SAN ANTONIO'S OWN COSMIC COWBOY IS ON A T-SHIRT AVAILABLE FOR ONLY \$6 AT APPLE RECORDS, HOGWILD RECORDS, FLIPSIDE RECORDS AND TRUCKER'S GENERAL STORE.

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Raven/Rock Until You Drop

(Neat) ★★½

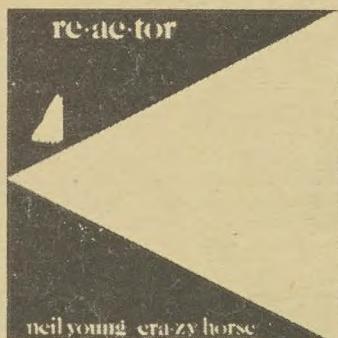
There are always those bands that suit your own personal tastes perfectly, yet cause other people to convulse when you play their records. People find so many faults with that band that you consider attributes — but it doesn't disturb you because you can take the "you're lame and have no musical taste" attitude and arrogantly play their material whenever possible. Well, folks, if you're into good, hard heavy metal, Raven is one of these bands. Here is a group that represents every hated (but mostly ridiculed) aspect of heavy metal that is used to put it down and yet these aspects are utilized almost arrogantly by Raven. Raven is pure noise, to put it truthfully. Like Motorhead, one could derive the same pleasure by putting an ear to a lawnmower.

Raven is loud, noisy, employing both typical heavy metal lyrics and gut-splitting riffs and solos, combined with an underlying sense of humor. This sense of humor is made evident by bassist John Gallagher and "wacky" drummer, Rob Hunter, whose combined cacophonous "voices" take the paint off the walls with wailings and screechings guaranteed to make Rob Halford cringe in shame and jealousy. But don't get me wrong, despite all this seemingly unlimited fault lies a band who truly believes in the power of heavy metal and employs some good talent. In other words, it's great. Crank this one up. ****Cliff Dunn**

★★★★★ — Excellent.
A "must" album.
★★★★ — Very good.
A solid effort.
★★★ — Good.
Worth a chance.



★★ — Mediocre.
Inconsistent or just
lacking in some way.
★ — Poor.
Waste of time.
○ Frisbee.
The only thing it's good
for.



Neil Young and Crazy Horse/ Re-ac-tor (Reprise) ★★½

No acoustic strumming this time, as on 1980's **Hawks and Doves**. Neil's decided it's time to crank out some hot licks. And they are pretty hot. This is a concept album of sorts, grappling with the American mythology and blue collar economics. He seems to be making a statement regarding the recent shift to conservatism in U.S. society, but one can't be totally sure, because his lyrics aren't focused as a whole. Side One is competent stuff, except for the lamentable and overextended "T-

on his version of "Lonely Blue Boy" that will make Robert Gordon green with envy.

Like he says, in his own composition "Rockabilly Fever", just give him a hiccup singer and a three-piece band and that's all he needs to cure his rockabilly fever.

The Polecats are one of those new cat bands that are characterized by thundering drums, high pitched screams ala Johnny Burnette, and almost too much echo. But this is one of the groups who are big in the new wave discos. While the Polecats aren't writing too many of their own songs, they're great at arranging older ones like "How High The Moon", and even Bowie's obscure "John I'm Only Dancing", an androgenous dance anthem. Done by them, it's better than Bowie could have imagined it. "All Night Long" and "Big Green Car" are two of the standout tracks that make this LP one of the better of the neo-rockabilly bands. And, like the best tracks on the Straycats debut, the best here were produced by Dave Edmunds.

Billy Burnette is an heir to the rockabilly throne. His late dad was Johnny Burnette, leader of the Original Rockabilly Trio who gave us "Train Kept A-Rollin'" and "Tear It Up", among other 'billy classics. They also wrote for Rick Nelson and gave his West Coast version of the music some authority.

Gimme You is Billy's second album for CBS and it's as strong as that first one. Of course, he throws more pop and even some C&W roots into his blend, but when he sings the real stuff it's easy to see how he intends to bring back rockabilly into the pop mainstream. He just needs a hit single and there's a number of would-be hits here, including the Eddie Cochran-type opener "Whatcha Gonna Do When The Sun Goes Down," the bluesy lament "The Bigger The Love" and a great cruising song, "Gimme You", that smacks of an early '50s Memphis session out-take. For sure, Billy's got rockabilly genes. ****Ron Young**

Bone", which is pointless and silly.

But Side Two is an onslaught of blazing fury, reminiscent of **Rust Never Sleeps** in its technique. "Southern Pacific" churns along, getting us warmed up. "Motor City" simmers with a few crushing riffs, and by the time we get to "Shots", an eight-minute tour de force, everything is boiling over. Some exceptional distortion guitar dominates Side Two, and it's one of the best single sides of an album released this year. Overall, not a great album, but a pretty good one, though. ****Tim Lawless**

Exterminate this



Black Flag/Damaged (Unicorn) ★

How depressing. This LP, which inevitably would have been praised in '77, is an anachronism; a relic of punk released five years late. Argue as you will, this band has been around quite awhile — one would expect some musical competence or at least in the songs. Even **The Clash** had melodies and tight arrangements. This is more like Plasmatics meet Grand Funk — and the amps lose.

Listening to this, I detect a strong sense of "well, every man is an island — so fuck everyone but me." Existential nihilism is the more apropos term and in the comicbook nightmare of Black Flag it's even more abhorrent than it is in all those books by German philosophers no one reads. Besides, the Germans have a better beat.

The band's **attitude** reminds me of Judas Priest. Priest is also an example of existential nihilism — but they're primitives, not really understanding the implications of what they're advocating. Black Flag apparently does understand, and that is not only scary, it's depressing. And sad.

It's not just that I disagree with their philosophies — I don't endorse Gang of Four's ardent socialism, but I applaud them and their music because I sympathize with their motivations. Sympathy for Black Flag isn't even sympathy for the devil — it's sympathy for apathy.

All this band wants to do is rationalize its guilt away and go out and do what they want. Which is o.k. except it's generally considered nice if one has some regard for others. They don't. All they want is an excuse for violence. What am I suppose to do, feel sorry 'cause they have nothing to do but go out and get drunk and watch TV? It's not that they're poor — they're middle class, for God's sake. But the

world is such a heavy burden, etc. Yeah, and I look at The Clash and Springsteen who started off really poor and think of what they advocate as compared to this. Not only is it more wholesome, it's also more rebellious.

Black Flag is ultimately dishonest — they don't dare admit the truth which is that they are perfect representatives for consumer America. Born on a bandwagon, nurtured by a fad and now booming in a "scene", this group lacks any original identity. All they identify they have is what they've been exposed to — which may well be the point, but if it is, then they need to be more humanistic before I'll join in on any of their choruses. But it did make me think.

****David Arthur**

Stray Cats/Gonna Ball

(Polydor Import)

★★

What made the first Stray Cats album so great was its basic and minimalistic approach to their '50s-based music. The first album had style but "Gonna Ball" sounds like it could have been done by anybody. The Stray Cats were rockabilly stylists, but are sounding more like rock'n'roll revivalists on this second album. The album also suffers in the mixing and producing as well.

There are three mediocre instrumentals as well as a couple of fast blues songs ala George Thorogood, complete with slide guitar. Even after several listenings, I couldn't find any songs that really stood out.

As a whole, the songs on "Gonna Ball" just sit there, especially after hearing their debut album. It's not a terrible album, just a needless and disappointing one. ****Clyde Kimsey**

The Plasmatics/Metal Priestess (Stiff)

★★★

With "Beyond The Valley of 1984", Wendy and the Boys dropped their "no music involved" policy, and included such niceties as: melodies (gasp), harmonies, and rhythms slightly slower than that of a jackhammer. Indeed, the "plasma jam" even proved that when Wendy shuts up, the band is made up of quite competent musicians. Even when alleged lead guitarist Richie Stotts insists on scraping the neck of his guitar against the microphone stands, it somehow seems to fit into place.

The new release, (a six-song EP, about as much Plasmatics as most people can take...) is called "Metal Priestess", and it may surprise you. Producer Dan Hartman (remember him?) has polished the sound considerably, but don't worry, that raw Plasmatics power still comes shining through.

The opening track begins with subtle guitar playing, which contrasts nicely with the Judas Priest-style bombast to follow. The song features some tremendous drumming, and Wendy even attempts singing (as opposed to grunting) on the chorus, and it works!

The live version of "Masterplan" is more exciting than the studio version, but any Plasmatics song is bound to be better live. The best cut on the album is called "12:00 Noon". ("As of twelve noon tomorrow, say good-bye to the world as you know it") If KISS radio wasn't run by such spineless, cowardly wimps, this would go over great. Undoubtedly they feel that it would be too dangerous for airplay. Remember, 1984 is just around the corner...

****Mike Campbell**

Rockabilly Ferver

Billy Hancock & The Tennessee Rockets/Shakin' That Rock- abilly Fever (Solid Smoke) ★★★★★

The Polecats/Polecats Are Go! (Mercury Imp.) ★★½

Billy Burnette/Gimme You (Columbia) ★★½

Rockabilly music is having a resurgence, not only in England where it has always been big, but in America where it was born from a coupling between hillbilly music and rhythm and blues in the early '50s.

In England there are all sorts of Cat groups, the main one being the Stray Cats who are originally from America. But these Cat groups aren't like the older English rockabilly bands like Crazy Cavan who try to stay close to their original idols. They are far more stylized and affect some the new wave influences as well. However, the frantic energy and the daring-do of these new cats is the thing I like about them the most.

Here are a few current rockabilly albums that offer a good cross-section of the different ways in which this genre of rock'n'roll is being approached.

Billy Hancock, 35, grew up playing rockabilly root music in the South and during the '60s got to play in bands led by some of the fallen fifties stars like Dale Hawkins, Charlie Feathers and Gene Vincent. He learned his stuff from the sources and it shows. Hancock and his Rockets deliver the most authentic, modern rockabilly I've ever heard, and believe me, if I didn't know it I'd swear this album was taken from old lost Sun Records tapes. He covers mostly obscure 'billy tunes like "Rootie Tootie" and "The Boogie Disease." But he can also deliver a good helping of the blues too like

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